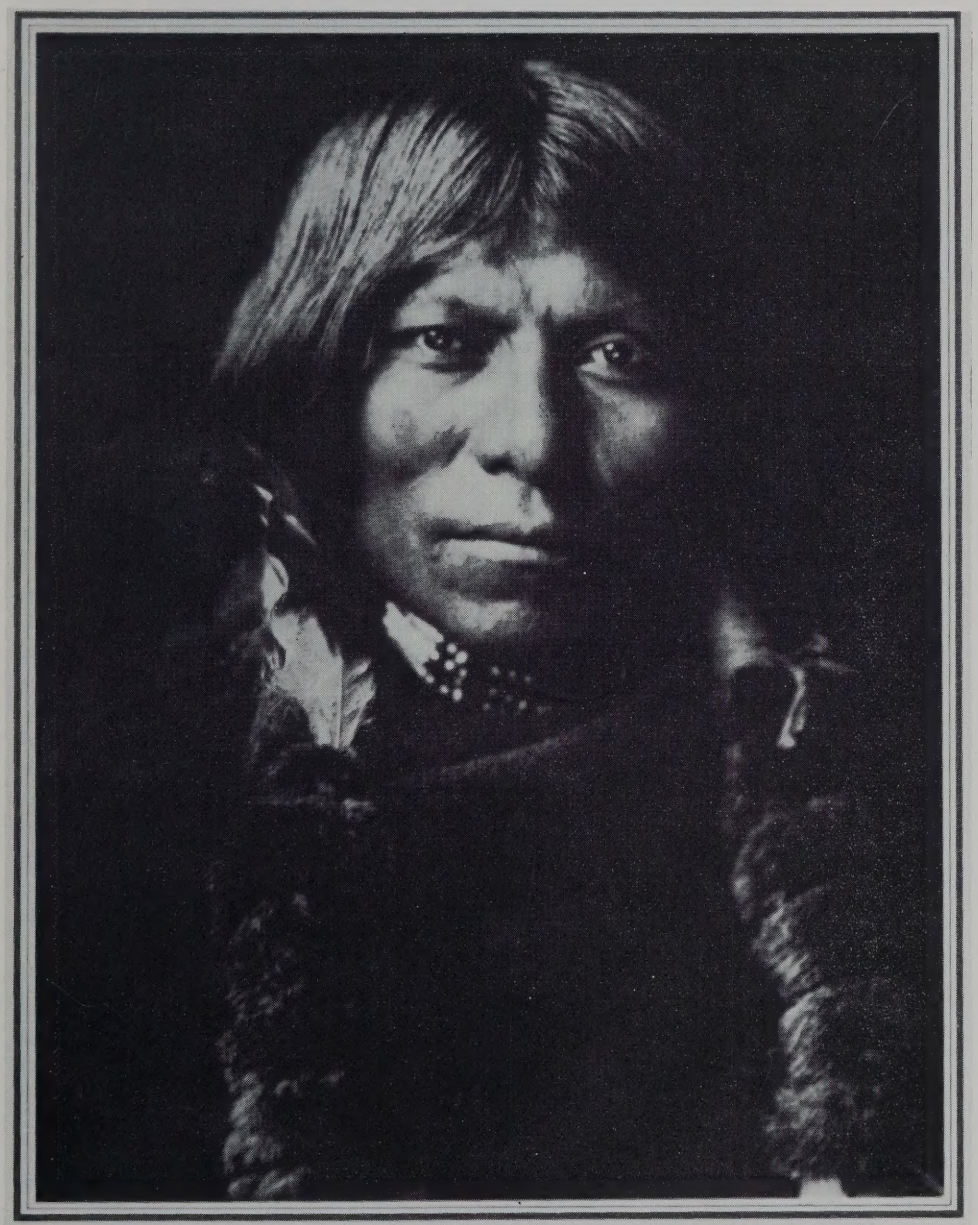
# IFAR reports

Volume 15, Number 10
October 1994

*and The Art Loss Register*



Okuwa-Tse ("Cloud Yellow") - San Ildefonso, *a photograph by Edward S. Curtis, formerly in the University of San Diego collection and now stolen.*

## "Utrillo"— a Parisian Pastiche

## Museum Theft— A Federal Crime

## Atlanta Art Thief Fails "Sales 101"

## Hallowe'en Headstone Theft

# Lost in Montmartre - Parisian Pastiche

IFARreports
incorporating *Stolen Art Alert*

**Volume 15, Number 10**
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*Figure 1.* Street Scene with Figures.
*Watercolor on paper, 14 1/2 x 11 3/4 inches.*
*Private Collection, Louisiana.*

A watercolor of a street scene done in the manner of Utrillo (1883-1955) and signed 'Maurice Utrillo V.' in the lower right corner was presented to IFAR recently for authentication. Its owner had inherited the work from the estate of a relative.

In the documentation IFAR received from the owner was a letter from Paul Petrides, author of the 1959 catalogue raisonné *L'Oeuvre Complet de Maurice Utrillo*. In his letter dated November, 1992, Mr. Petrides stated "I don't believe that this work is a genuine one. In order to form on [sic] a definite opinion regarding this work, I have to see the original." The owner has not yet complied with Mr. Petrides'suggestion and in the meantime has submitted it to IFAR's authentication service for examination.

The watercolor is of a pastel and white palette measuring 14 x 11 3/4 inches and depicts a view of a street whose shuttered buildings and three randomly placed figures are so typical of Utrillo's many Paris street scenes (Figure 1).

Mindful of the fact that Mr. Petrides had expressed doubts about the work, and thinking that it might perhaps be a pastiche, we decided to carefully examine the Utrillo street views in the catalogue raisonné with an eye to discovering any similarities.

The tall building with several chimneys in the center of our work began to stand out in all the scenes depicting "Le Lapin Agile," the Montmartre cafe famous for its role in the artistic life of the district. We also noticed that the shorter building in the foreground of the drawing and the wall and tree at the left always appear in paintings and drawings of the cafe. We can, in fact, say that the IFAR piece could easily be a pastiche of several of the works in the catalogue, most noticeably those catalogued as AG 435, AG 420, or a work like the photograph included in Figure 2.

"The Lapin Agile was one of the celebrated cafés of Montmartre. Its name, which can be translated as 'agile rabbit' is a pun on the name of the caricaturist André Gill, who

once used the building as a studio and for some reason painted a large white rabbit above the door, hence Lapin A. Gill. The cabaret was patronized by such painters as Picasso, Modigliani, Braque, Dufy, and Utrillo, who decorated the walls with their work. It was a place full of memories for Utrillo, and he painted it many times". (Note 1)

A fence and some trees always appear in front of the café in the works that Mr. Petrides includes as authentic. In the IFAR watercolor the buildings seem to be directly on the road, and there are neither trees nor a fence in front. The artist did, however, include the wall and tree at the left of the street scene.

Most importantly, in all of the works except the IFAR piece, there is a street to the right of the café that leads the eye away and up one of the Montmartre hills. The many drawings and paintings Utrillo did of the café and its surroundings are alike as they are obviously the way it was situated and surrounded by the other buildings, trees and streets. We could, in fact, make a Baedeker tour of Montmartre with Utrillo's works as a guide. "Maurice Utrillo produced thousands of oils, gouaches, watercolors, and pencil sketches, relying chiefly on his memory or the picture postcards in his possession." Note 2.

The artist responsible for the IFAR work decided to paint it without taking these topographical facts into account. He also attempted to paint the name of the café on the front of the building as Utrillo did but painted the words so that they are difficult to discern but do include some of the letters of the name "Le Lapin Agile." All of this evidence corroborates the doubts expressed by Mr. Petrides.

The IFAR work is not only an obvious pastiche but its composition is weak and its perspective faulty. The drawing was done without conviction, as in the rendering of the building outlines and fenestration, and the resulting effect is rather flat. It is lacking in solidity and strength. There is no characteristic atmosphere typical of Utrillo which would evoke the nostalgia for the streets of Paris at which he was so adept and for which he is so famous.

*Clara Graziani Bronson*

**Notes**

**Note 1** . Werner, Alfred, *Maurice Utrillo*, Harry N. Abrams, Inc. in association with Pocket Books Inc., New York, 1953, no pagination.

**Note 2.** *Ibid*

*Figure 2.* Le Lapin Agile sous la neige, *1915, Maurice Utrillo, oil on canvas, 24 3/4 x 18 inches. Collection unknown.*

# Museum Theft Now a Federal Crime

The new $30 billion federal crime bill has defined an important new art crime--theft from museums, now a federal offense punishable by up to ten years in prison. Within the 1,100-page measure signed into law on September 13 is a section titled "Theft of Major Artwork." This unheralded addition to the bill underscores the magnitude that art crimes have now reached, demanding federal attention.

Before the enactment of this bill, the National Stolen Property Act provided penalties for anyone caught receiving stolen art worth at least $5,000 or transporting stolen works across state lines or international borders. Now the reach of federal law is being taken a step further, protecting stolen works of art from museums even if the works never leave the state.

Museum theft provisions have been in every crime bill since 1991. However, action on such comprehensive legislation had been put off repeatedly because some critics claimed that this legislation allowed the federal government to meddle in crime fighting matters best left to the states. Inclusion of the measure was tacit recognition that a national problem of significant proportions deserves a national solution.

As originally drafted, the legislation would have made it a crime to steal "any object of cultural heritage" from a museum, or to defraud a museum of such an object. Under the bill's provisions, the FBI would be authorized to begin investigating an art theft from a museum immediately, regardless of whether the work had crossed state lines. Most hard-pressed local police departments have no in-house specialists to help solve art crimes, which leads one to suspect that the assistance of federal agents might be welcomed by those departments.

The statute of limitations for an offense was set at twenty years, which is long for a theft statute by state standards. (Five years is about average.) Clearly, drafters of the bill understood that museum art theft sometimes takes years to detect, discovered only when comprehensive inventories are conducted. Stolen works can then take many more years to resurface because thieves often arrange to warehouse their plunder.

This provision was proposed by Senator Edward M. Kennedy of Massa-

chusetts, as drafted by his staff. The senator had introduced the museum theft measure after the 1990 looting of Rembrandt and Vermeer masterpieces and other works from the Isabella Stewart Gardner Museum in Boston, the most important single theft of Old Master paintings on record. (See *IFARreports*, April 1990.) Despite a worldwide search by the FBI, the works have not been recovered.

An early draft of the bill also would have made it a crime for a museum to exhibit or store a stolen work of art. Museum representatives complained that there was no logical reason to single out museums, as opposed to individuals, art galleries, or corporations, for punishment. This provision was dropped from the final version.

Another section of the earliest draft defined a museum as a permanent educational or aesthetic institution, professionally run, that owns and cares for tangible objects that are regularly exhibited to the public. This definition is essentially that of the American Association of Museums, which represents more than 2,900 museums and has lobbied for this legislation. In a later version, the bill's drafters added language that said the museum's activities had to affect interstate commerce, and the museum had to be located in the United States. Some saw this as an attempt to address concerns about the government's infringement of the states' jurisdiction.

Undoubtedly, the most perplexing part of the measure is the section dealing with question of cultural heritage: If you are going to make it a federal crime to steal objects of cultural heritage, exactly how do you define such an object? The first draft of the bill read:

"The term 'stolen object of cultural heritage' means a stolen object reported to law enforcement authorities as stolen and registered with the International Foundation for Art Research, Smith International Adjusters, or any equivalent registry."

IFAR did not lobby to make reference to IFAR's Art Loss Register. IFAR also was not involved in the final decision in a House-Senate conference committee to strike all reference to IFAR. However, Senator Kennedy's staff communicated frequently with the museum association and with IFAR.

In fact, the final bill says nothing about art registries. Concerns were raised that the original bill was written in a way that might lead judges to interpret museum thefts as only those crimes involving works that have been stolen *and* registered. In other words, a museum's collection would have to be registered first, or no federal crime would be committed by stealing a work. Legislators parsing this out were apparently unaware that objects are not registered with the Art Loss Register until they are first reported missing or stolen.

This still left the problem of defining an object of cultural heritage. Congress did not want to amend Title 18 of the United States Code (a compendium of federal criminal law) in a manner that could involve the federal government in the recovery of the curator's typewriter, say, or the secretary's filched pocketbook. At the same time, not all works of art that happen to be in a museum at the time of a crime are the museum's property; some may be on loan from other museums or from private collectors. Museum property or not, works on loan should receive the same protection of law-enforcement authorities.

When the bill came before a joint House-Senate conference committee, House negotiators wanted to limit the measure to works of art worth $1 million or more. This minimum put on covered works would have limited coverage to only a handful of objects in the biggest museums. Negotiators compromised: The legislation now defines objects of cultural value as those worth more than $100,000 or that are more than a century old and are worth at least $5,000. The final classification makes it sufficiently difficult for thieves without involving the FBI in crimes that could be handled by local law enforcement officials.

"Objects in museums belong to all Americans," declared the museum association's President Edward H. Able, Jr., in praising Senator Kennedy's efforts to shepherd the museum-crime amendment into law. "It's only fitting that their theft should be a federal crime."

*Jonathan S. Kaufman*

**Sec. 320902. Theft of Major Artwork.**

(a) **OFFENSE.**—Chapter 31 of title 18, United States Code, is amended by adding at the end the following new section:

"**§ 668. Theft of major artwork**

"(a) DEFINITIONS.—In this section—"'museum' means an organized and permanent institution, the activities of which affect interstate or foreign commerce, that—"(A) is situated in the United States; (B) is established for an essentially educational or aesthetic purpose; (C) has a professional staff; and (D) owns, utilizes, and cares for tangible objects that are exhibited to the public on a regular schedule.

"'object of cultural heritage' means an object that is—(A) over 100 years old and worth in excess of $5,000; or (B) worth at least $100,000.".

"(b) OFFENSES—A person who—(1) steals or obtains by fraud from the care, custody, or control of a museum any object of cultural heritage; or

"(2) knowing that an object of cultural heritage has been stolen or obtained by fraud, if in fact the object was stolen or obtained from the care, custody, or control of a museum (whether or not that fact is known to the person), receives, conceals, exhibits, or disposes of the object, shall be fined under this title, imprisoned not more than 10 years, or both."

(b) **PERIOD OF LIMITATION.**—Chapter 213 of title 18, United States Code, is amended by adding at the end the following new section:

"**§ 3294. Theft of major artwork**

"No person shall be prosecuted, tried, or punished for a violation of or conspiracy to violate section 668 unless the indictment is returned or the information is filed within 20 years after the commission of the offense.".

(d) TECHNICAL AMENDMENTS.— (1) CHAPTER 31.—The chapter analysis for chapter 31 of title 18, United States Code, is amended by adding at the end the following new item: "668. Theft of major artwork". (2) CHAPTER 213.--The chapter analysis for chapter 213 of title 18, United States Code, is amended by adding at the end the following new item: "3294. Theft of major artwork".

# A Registrar's Work is Never Done

No one said keeping track of possessions was easy. Preparing a schedule for insurance purposes or making an inventory before reviewing your estate plans are tasks many people postpone. We have all heard individuals, as they grow older, say that they want fewer *things* to worry about; by and large, these people are not collectors.

Think, then, of the problem on an institutional scale—the problem of keeping track of the inventory of a museum, library, or historical society. Items in the Smithsonian Institution's vast collection number in the millions, and developing a modern inventory system there has had the attention of many staff members, computer specialists, and curators.

Small institutions can still have a huge problem. With scant resources it is especially difficult to inventory collections of small items (documents, memorabilia, and ephemera).

Yet, suppose it is possible to record an institutional collection in its entirety, and assume that procedures are put in place to follow each item as it is moved from its normal location (for conservation, photography, or exhibition). An organization is still faced with the question of how often it should routinely perform an inventory. Every five years? Ten years?

What does it take to check the contents of every box of prints in the collection of a major museum or to verify the presence of each document in the collection of a state's historical society archive? How many curator- or archivist-days would be required? And when that inventory is completed and certain items cannot be found, what should be done?

How can the missing items be accounted for? What are the possibilities? Theft. Unrecorded de-accessioning. A loan never returned. The chances are slim of knowing for certain which possibility is correct. "Mysterious disappearance" is often the designation settled upon.

If a loss is discovered, it should be reported to the police and the museum's insurance company (even if it is under the policy's deductible). You can also report the loss to the Art Loss Register at the International Foundation for Art Research and publish the item in *IFARreports*.

There is a potential for damages in the event that a thorough review of the records is not performed.

The recent case of the Solomon R. Guggenheim Museum's missing Chagall gouache puts some aspects of the problem in focus. (The case was settled out of court, see *IFARreports*, January 1994.) At the time the museum confirmed that the gouache was missing, in the late 1960s and early 1970s, the Guggenheim suspected that a former mailroom employee had removed the gouache from a storeroom area. In the court papers, the former employee's name was always blacked out because the museum had no proof. For that reason, the Guggenheim could not report a theft to the police or to its insurers. If there had been proof, the museum still would have had a problem, because in the late 1960s, there was no single place to which to report the incident. The Art Dealers Association of America began circulating its theft notices in the 1960s, and IFAR's Art Theft Archive was set up in 1976. (The association's theft records were merged with IFAR's in 1987; see *IFARreports*, August/September 1987.) Old theft reports are accepted for registration, if they meet the usual criteria.

Today it is a growing practice for a victim to report to the police and to the Art Loss Register. The victim knows that a prudent buyer can check with the Register to see if a prospective purchase is a stolen item. A growing number of auction houses and art museums routinely check with the Art Loss Register.

When the Guggenheim's Chagall came to the attention of the museum some twenty years later when a transparency of it was reviewed by a Sotheby's staffer who had formerly worked at the museum, the Guggenheim was determined to uphold its claim of ownership. The Guggenheim asked for the gouache back, but the collector refused, and the museum sued for replevin. The case went to the highest court in New York State on the question of whether it was too late to sue, and the Court of Appeals gave the Guggenheim a green light. When the case settled, important legal questions were unanswered, chief among them the museum's responsibility to report an item from inventory as missing or stolen once it knew.

Other institutions are not lucky enough to locate their "mysteriously disappeared" property. Finding the objects in the marketplace can be very difficult, and that was the situation in which Brigham Young University found itself several years ago. Since its inception, the university's art collection had been administered by a committee of art department faculty, one of whom (acting alone and without the authorization of the committee) "deaccessioned" on his own account. Full discovery was the unhappy task that fell to Virgie Day, who was brought in to administer the collections, but her efforts were impeded by the earlier removal of the contents from many of the files.

The university had failed to detect the removals over a period of years. Not surprisingly, when the paintings and sculpture from the collection were traced to current possessors, innocent purchasers sometimes were reluctant to return the art without compensation. Now, six years after the university prepared a meticulous list of what it believed to be lost and published over 236 of them in a special issue of *IFARreports* (June 1988), only a handful of works have been recovered.

The uncertainty engendered by the difficulty of record-keeping in vast museum collections can have unfortunate human consequences. The case of Mr. Enrico Saccone serves as an example of the importance of careful and accurate record-keeping and is discussed at length here because it emphasizes the practical necessity of thoroughly reviewing records prior to making statements concerning an item's provenance. (Museums face many problems today. Accurate record-keeping, even in this era of computers, still requires methodical and timely management of the data.) Mr. Saccone had been self-employed as an antique dealer and trader and was doing business as Enrico Saccone Antiques in Santa Barbara, California. He formerly was employed by the Los Angeles County Museum of Natural History. Currently, Mr. Saccone is in business in London, England as a private dealer in arms and armor.

In March 1991, Mr. Saccone brought to the Gene Autry Western Heritage Museum (also in California) a number of artifacts, photographs, and documents relating to the military career of Albert Sidney Johnston (1803-1862), a Confederate Civil War general who was killed fighting the Union forces of Ulysses Grant at the Battle of Shiloh. The items included a bracelet, a card case, a spoon, a set of epaulettes, a lamp, a sword, a sash, a metal box with Johnston's name on it, and parts of a general's uniform. The Gene Autry Museum collects material to present and interpret both the history and the popular

culture views of life in the American West. Albert Sidney Johnston had been commissioned in the United States Army and was stationed in San Francisco before the Civil War broke out, so the Gene Autry Museum might well have been interested in this material. A collection of Johnston artifacts had been donated by the general's descendants to the Los Angeles County Museum of Natural History in the 1920s and 1930s. The items in question had actually once been recorded as part of the Museum's inventory.

Based in part on statements made by officials of the Natural History Museum and the Gene Autry Museum after consulting with the Natural History Museum, Mr. Saccone was arrested in March 1991 on felony charges of grand theft. Apparently, museum officials and authorities believed that the Natural History Museum's records suggested that the items in question left the Museum under suspicious circumstances. According to papers filed by Mr. Saccone's attorneys, there was no basis for the charges, and Mr. Saccone maintains that the Natural History Museum's inadequate record-keeping, and nothing else, was responsible for the incorrect conclusion that led to his being charged. Mr. Saccone was subsequently acquitted in October 1992 on all charges in a trial in the Superior Court of the State of California, County of Los Angeles. IFAR regrets and again offers its apologies to Mr. Saccone for suggesting in an article about the case that the outcome might have been otherwise.

From the point of view of the institution, and the point of view of the lives that can be affected by less-than-complete record-keeping, we should be mindful of the consequences for the institution and for the individuals who are making every effort to deal honestly in the marketplace.

*Constance Lowenthal*

# IFAR Helps Physician Return 1763 Headstone Stolen on Hallowe'en

*Headstone by John Zuricher found on Amsterdam and 68th Street by Dr. Roberta Carroll.*

Vandalism and theft from cemeteries is not a new phenomenon. Whether motivated by simple greed, malevolent mischief or warped political or religious belief, people have vandalized graveyards for centuries. Politically motivated incidents hit the headlines. Others do not. What was probably a Hallowe'en prank last year led to an odyssey of sorts for Dr. Roberta Carroll, a New York radiologist.

Last November 1, the day after Hallowe'en, Dr. Carroll was on her way to her office when she found a broken headstone leaning against a dumpster at the corner of Amsterdam Avenue and 68th Street. Recognizing it as something of value, at least of cultural and historic importance, Dr. Carroll flagged down a passing police car. They told her to call the lost property section of the police department. Unfortunately, this department had no helpful suggestions to make either.

The heavy sandstone work was carved with the head of a winged angel and the inscription: "Hier is Begraven Her Licaam Van Sara Marcense Huys vrouw Van Ian Lefferts Ouerleeden in Her 36 iaar Haars Ouderdoms Bergraauen Don Eerste January 1763." Eventually it was identified as being the work of John, or Johannes, Zuricher, one of the few 18th century carvers known to be active in the New York area.

According to an article in the Winter 1994 issue of the *Newsletter of the Association for Gravestone Studies* by Gray Williams, Zuricher was a Dutch or German immigrant, who lived, worked, and owned property on the western shore of Manhattan. His monuments have been found as far south as North Carolina. In 1745, he and his wife Elizabeth Insler were married at the Dutch Reformed Church in New York and accepted into the congregation. After the British occupation

of New York, he moved to Haverstraw in Rockland County. Some of his stones date from as late as 1778, and he died sometime between 1781 and 1784.

Afraid that someone else might make off with the headstone, Dr. Carroll asked her building's handyman to help her put it away in her office nearby. And then began her search for the owner.

After contacting fifteen or sixteen different churches, beginning with Trinity Church and Dutch Reformed churches, she got no real response. A call to an auction house produced little result. Told that they didn't handle stolen property, she responded ,"No, I'm just trying to find the owner." The auction house, however, did suggest that Dr. Carroll call IFAR, and she did.

IFAR was able to reach Laurel Gabel of the Gravestone Society and she in turn put IFAR in touch with Roberta Halporn of the Center for Thanatology Research in Brooklyn. With the details of the headstone from Dr. Carroll, Ms. Halporn was able to track down the church from which it had been stolen.

In the meantime, George Czarnecki of the Association for Gravestone Studies had noticed that this particular headstone was missing from the cemetery of the Flatbush Dutch Reformed Church in Brooklyn. When he spoke with Ms. Halporn about it, she told him about the stone that was found. Both realized that they were probably speaking of the same thing. A rubbing of the stone sent to IFAR by Dr. Carroll provided the final confirmation. Mr. Czarnecki immediately recognized it as the missing headstone. By March of this year, the headstone was returned to the church. Dr. Carroll told IFAR that she found the experience an intellectual challenge. She said, "I'm used to doing research and my husband's an art dealer. As a collector you're a link." She added that, "I see it as a historical document, not something that should be separated from its context."

Gravestones of this type are one of the few artifacts which remain from the European-Dutch period of New York history. Approximately 50 headstones are in Brooklyn, another 70 or so in Staten Island, but few have the motif of the angel head or "soul-effigy" design which according to Mr. Williams in his article, originated in New Jersey in the mid-eighteenth century. An infant with wings has been the symbol for the soul since early Christian times.

Until recently, John Zuricher was one of the few early New York stone carvers known by name. His particularly identifiable style of carving and the fact that he had signed some of his works makes Zuricher an important actor in the cultural history of the region. Fluent in both English and Old Dutch, he most probably enjoyed the custom of both the Old Dutch families and the "newer" English families.

During the colonial period, a headstone was an expensive proposition and only the affluent could afford them. A typical early stone might be arched with a solar motif depicting a rising or setting sun, evocative of both the beginning and ending of life. This connection with the sun was reflected in the time usually chosen for burials during the colonial period: sunset.

The Lefferts name is intimately connected with New York history and makes this headstone of more than usual interest. Since the 1600's, the family has been associated with Brooklyn and the area of Prospect Park. Peter Lefferts was an influential member of his community and in fact represented Brooklyn at the Continental Congress which led to the founding of that fledging state, The United States of America.

The fact that a New Yorker took the time and trouble to preserve this particular artifact of New York's history is highly commendable. The Lefferts family headstone will thus continue to play its role in maintaining our city's links and continuity with the past.

*Anna J. Kisluk*

# Renoir Thief Gets Ten Years

Thomas Tarpley apparently knew what to steal but not how to sell it. He was recently sentenced to ten years in prison for stealing twelve paintings, including two by Renoir, on February 6, 1994, from a mansion in Atlanta's suburb of Buckhead.

Tarpley, a 26-year old wallpaper hanger, pleaded guilty at the end of August to having taken the works by circumventing the owner's burglar alarm system. Valued at $800,000, his haul also included a Corot and a painting by Albert Bierstadt.

According to police, Tarpley had "cased" the home while working there as a wallpaper hanger. Drawing on his previous experience in the alarm business, he was able to disable the alarm system in under a minute while the owners were absent and make off with the paintings. Fulton County Senior Assistant District Attorney John Turner, said that Tarpley had used a "rather sophisticated method" of gaining access to the burglar system.

However, once he had the paintings he coveted, he didn't know what to do with them. For two weeks, Tarpley hung them in his garage turning it into a museum of sorts. Then, having decided to sell them, he approached a fine art dealer with the story that he had recently inherited them. The dealer, who knew of the recent theft and didn't quite believe Tarpley's tale of an "inheritance," notified the authorities. With this lead, the police were able to track Tarpley down and arrest him, as well as recover the stolen works.

Senior Assistant District Attorney John Turner told IFAR that Tarpley "was a novice in the area of art theft." He certainly knew what to steal but was then stymied on how to market the stolen works. This lack of "marketing" skills led to his capture.

*A.J.K.*

# Recoveries

## Fine Arts

**Paintings, Pastels, Mixed Media, Watercolors**

GIRADETE. (French, 19th century). *The Lace Maker*. Oil on canvas. *N93.39.1. Toronto, Canada. Oct. 12, '92. (*IFARreports*, Feb. '93, No. 108)

HARNETT, William M. (American, 1848-1892). *Untitled (Pipe, Tobacco, Newspaper)*. Oil on canvas. 17.8 x 22.9 cm. *N85.658.1. Croton-on-Hudson, NY. Jul. 1, '85. (*IFARreports*, Dec. '85, No. 1359)

TURCHI, Alessandro (Italian, 1578-1649). *Man in Armour*. Oil on canvas. 65.0 x 75.0 cm. *N86.645.1. Senigallia, Italy. Feb. 2, '86. (*IFARreports*, Dec. '86, No. 1490)

## Decorative Arts

**Icons**

Icon. *St. Steven*. (Greek, 19th-20th century). Oil on panel. 10.0 x 7.5 cm. *N91.85.6. Alberta, Canada. Jun. 17, '90. (*IFARreports*, Jan. '91, No. 172)

Icon. *Three Saints*. (Greek, 19th-20th century). Oil on panel. 10.0 x 7.5 cm. *N91.85.8. Alberta, Canada. Jun. 17, '90. (*IFARreports*, Jan. '91, No. 173)

Icon. *The Annunciation*. (Greek, 19th-20th century). Oil on panel. 10.0 x 7.5 cm. *N91.85.10. Alberta, Canada. Jun. 17, '90. (*IFARreports*, Jan. '91, No. 158)

## Asian Art

**Ceramics**

Mounted warrior ridge tile. (Chinese). Glazed earthenware. 56.0 x 34.0 cm. Toronto, Canada. Feb. 2, '92. (*IFARreports*, Jun. '92, No. 435)

## Miscellaneous

**Books and Manuscripts**

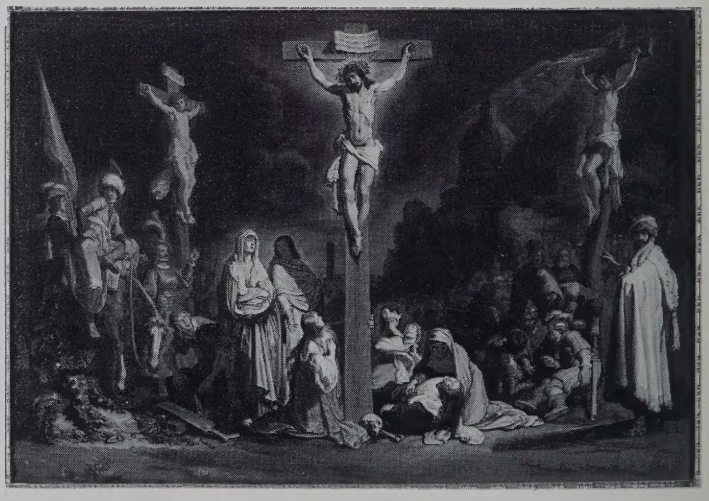
AUDUBON, John James (American, 1793-1878), After. *Birds of America*, 1860. 100.0 x 68.0 cm. *N94.92.1. Woodstock, VT. Mar. 20, '94. (*IFARreports*, Apr. '94, No. 178)

# Just In—Theft at Rembrandt House

These two works by Pieter Lastman (1583-1633) were stolen from the Rembrandt House Museum in Amsterdam on July 29th. Lastman, Rembrandt's teacher, was major figure in Dutch 16th century painting and the subject of an exhibition from 1991-92 at the museum entitled "Pieter Lastman, the Man Who Taught Rembrandt."

The paintings will be catalogued in the next issue in November.

*Pieter Lastman (1583-1633),* The Lamentation of Abel, *1623. Signed and dated PLastman fc 1623. Oil on panel. 67. 5 x 94.5 cm.*



*Pieter Lastman (1583-1633),* The Crucifixion of Christ, *1616. Signed and dated: PL 1616. Panel transferrred to canvas. 90.5 x 137.5 cm.*

# *Stolen Art Alert*

*In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol*

**Stolen Objects**

*The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

*All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.*

***Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.***

## Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

*American, 20th Century*

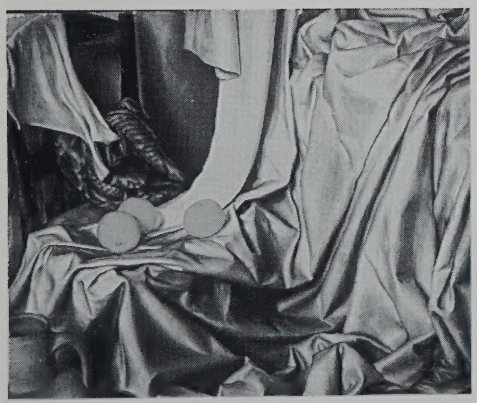
622 FRENCH, Jared (1905-87). *The Love of Three Oranges*, 1931. Oil on canvas. 46.0 x 46.0 cm. Signed l/r. *N94.288.2. Hartland, VT. Oct. 10, '93. Interpol Number : 94-07-03956/AMM

623 FRENCH, Jared (1905-87). *The Monk's Dream*, 1932. Oil on canvas. *N94.288.3. Hartland, VT. Oct. 10, '93. Interpol Number : 94-07-03956/AMM

624 FRENCH, Jared (1905-87). *Three Men on the Beach*, 1938. Tempera on canvas. 56.0 x 63.5 cm. Signed. *N94.288.1. Hartland, VT. Oct. 10, '93. Interpol Number : 94-07-03956/AMM

625 LONGVAL, Gloria. *Melba's Room*. Acrylic on canvas. 91.4 x 76.2 cm. Depicts a seated Indian woman, a black cat in upper right, a chicken in lower right, with a window through which trees and buildings are visible in the background. N94.290.1. Los Angeles, CA. Mar. 28, '94.

626 MAZE, Paul Lucien (1887-1979). *S.S. United States Leaving New York on Her Maiden Voyage*. Pastel on paper? 45.7 x 53.3 cm. Dimensions include frame. Second in a series of five works depicting the same subject. Sketches made from Laurence Rockefeller's launch which followed the ship as it left the harbor. An ocean liner (ship) with one large funnel in a harbor, a city skyline at left with various small boats around it. Illustration depicts another one in the series. *N94.273.1. New York, NY. May 14, '94.



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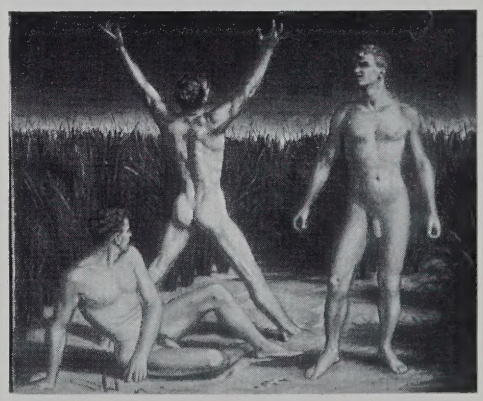

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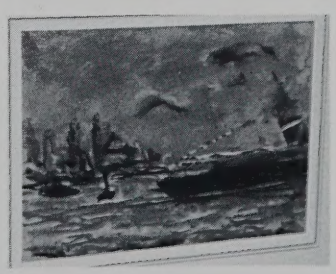

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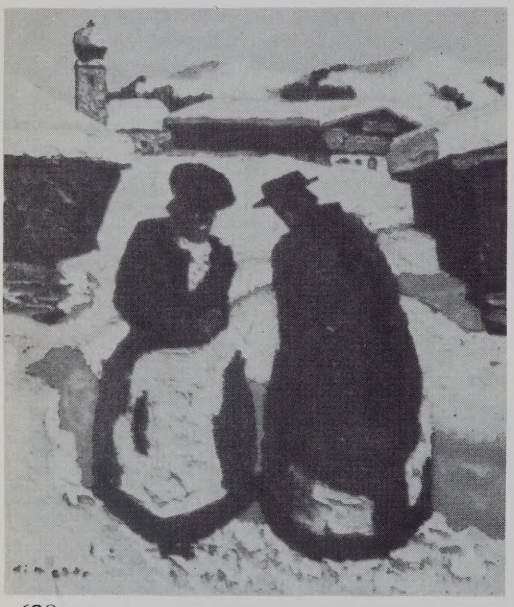

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*Austrian, 20th Century*

627 ALFONS, Walde (1891-1958). *Spring in Tirol*. Oil. 45.0 x 33.0 cm. Signed l/l: A. Walde. *N94.294.1. Fieberbrunn, Austria. Aug. 1, '88. Interpol Number : GZP-881/94

628 ALFONS, Walde (1891-1958). *Winter in Tirol*. Oil. 45.0 x 33.0 cm. Signed l/l: A. Walde. *N94.294.2. Fieberbrunn, Austria. Aug. 1, '88. Interpol Number : GZP-881/94

629 SCHIELE, Egon (1890-1918). *Seated Woman*, 1911. Watercolor on paper? 20.5 x 14.0 cm. Signed and dated l/r. *N94.277.2. Paris, France. Feb. 25, '94. Interpol Number : E-67/4-1994

*Belgian, 19th Century*

630 FRANK, Lucien (b. 1865). *Bois de Boulogne*. Oil on canvas? 27.0 x 36.0 cm. Signed l/l. *N94.291.5. Brussels, Belgium. Mar. 28, '94. Interpol Number : E-61/4-1994

631 FRANK, Lucien (b. 1865). *Riverbank*. Oil on canvas? Landscape with a river under a cloudy sky with a village in the background. Signed l/r. *N94.291.6. Brussels, Belgium. Mar. 28, '94. Interpol Number : E-61/4-1994

632 HAGEMANS, Maurice (1852-1917). *Woman Collecting Wood*. Oil on canvas. N94.291.7. Brussels, Belgium. Mar. 28, '94. Interpol Number : E-61/4-1994

633 VERSTRAETEN, Edmond (1870-1957). *Flanders Landscape with Haystacks*. Oil on canvas? 50.0 x 125.0 cm. N94.291.4. Brussels, Belgium. Mar. 28, '94. Interpol Number : E-61/4-1994

634 VERSTRAETEN, Edmond (1870-1957). *Morning Mists*. Oil on canvas. 65.0 x 125.0 cm. A landscape with a river with buildings on its banks, hills in the background, a large tree at left. *N94.291.3. Brussels, Belgium. Mar. 28, '94. Interpol Number : E-61/4-1994

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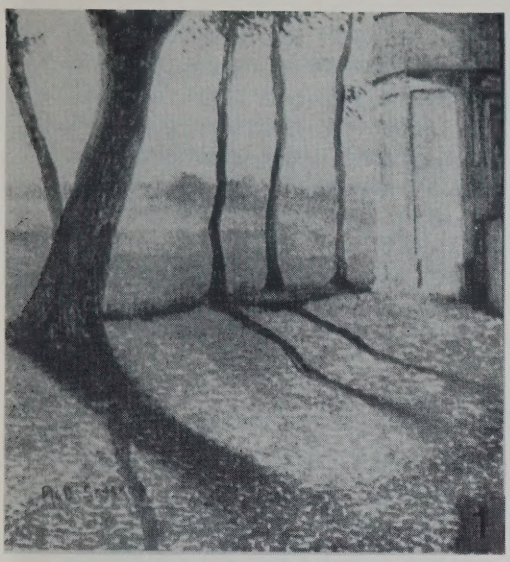

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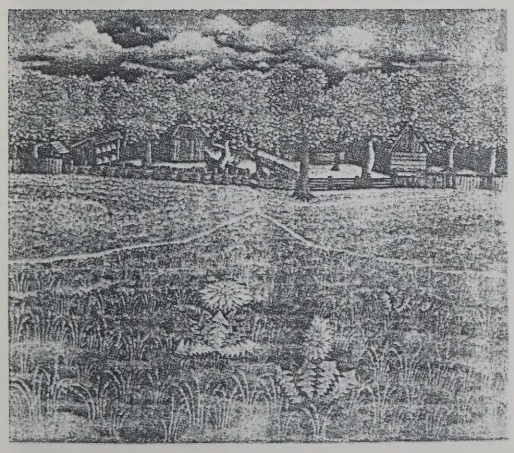


637

*Belgian, 20th Century*

635 SAVERIJS, Albert. *Meadow at Ooidonck*. Oil on canvas. 52.0 x 48.0 cm. Signed l/l: A. Saverijs. *N94.291.1. Brussels, Belgium. Mar. 28, '94. Interpol Number : E-61/4-1994

636 SAVERIJS, Albert. *Still life with Cabbage*. Oil on canvas. 81.0 x 102.0 cm. Signed l/r: A. Saverijs. *N94.291.2. Brussels, Belgium. Mar. 28, '94. Interpol Number : E-61/4-1994

*Croatian, 20th Century*

637 GENERALIC, Milan (b. 1950). *Proljece (Spring)*, 1976. Oil on glass. 63.0 x 80.0 cm. *N94.283.2. Koprivnica, Croatia. Feb. 21, '94. Interpol Number : E-57/4-1994

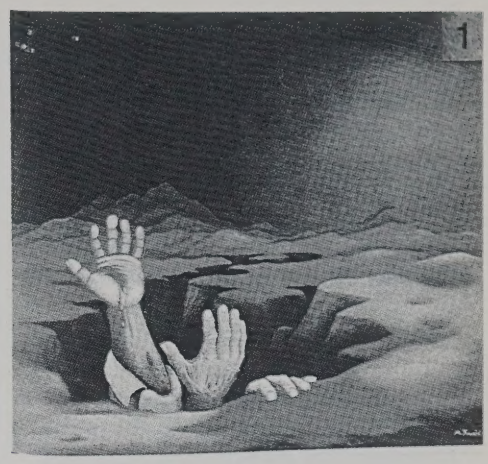
638 KOVACIC, Mijo. *Jama (The Cavity)*, 1973. Oil on glass. 100.0 x 110.0 cm. Signed and dated l/r: M. Kovacic 1973. *N94.283.1. Koprivnica, Croatia. Feb. 21, '94. Interpol Number : E-57/4-1994

*English, 18th Century*

639 TURNER, Joseph Mallord William (1775-1851). *Welsh Landscape*, 1794. Watercolor on paper? 46.0 x 58.6 cm. Signed on verso. *N94.277.1. Paris, France. Feb. 25, '94. Interpol Number : E-67/4-1994

*French, 17th Century*

640 MIGNARD, Pierre, Attr. to (1612-95). *The Virgin on a Chair*. Oil on canvas. 120.0 x 90.0 cm. Possibly by one of Mignard's students or pupils. The coat of arms of the Marquis d'Albertas (a white horse rearing against a red ground) in upper right and inscribed: "EX VOTO PRO CAROLO HENRICO ADALBERTO D'ALBERTAS DIE XVI AUGUSTI." *N94.293.1. Gemons, France. Feb. 6, '94. Interpol Number : E-51/3-1994



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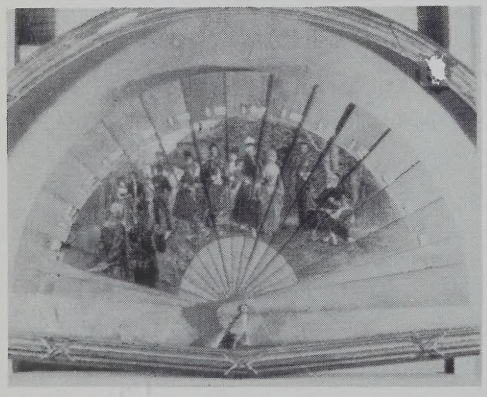
*French, 19th Century*

641 KOSSAK, Woiciech von (1857-1942). *Jankiel's Concert*, 1883. Oil on plywood. 24.0 x 46.0 cm. May bear inventory No. MC/K/S/16. Dated 1883. Fan-shaped and mounted in a fan-shaped frame. *N94.284.5. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

642 KOSSAK, Woiciech von (1857-1942). *Knight Paying Hommage*. Oil on plywood. 25.0 x 46.0 cm. Fan-form. Depicting a queen surrounded by various figures including a page and a jester; a knight kneeling in front of the queen, a caparisoned horse at right, a tower in the background. May bear inventory No. MC/K/S/17. Mounted under glass in an elaborate scrolled gilt (?) fan-shaped frame. *N94.284.3. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993



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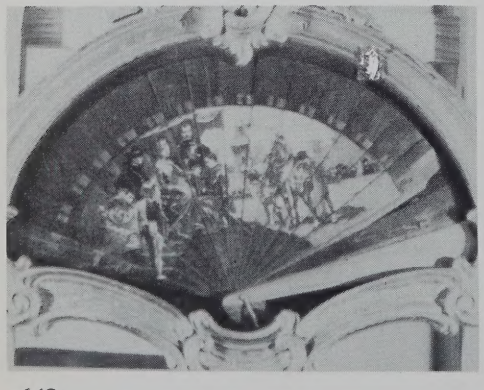

642

643 KOSSAK, Woiciech von (1857-1942). *Self Portrait*, 1924. Oil on plywood. 50.0 x 39.0 cm. Signed and dated l/l: 1924/Tadeuszowi Wojtek. May bear inventory No. MC/K/S/21. *N94.284.2. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

644 KOSSAK, Woiciech von (1857-1942). *Wedding in Cracow*. Gouache on paper. 32.0 x 66.0 cm. May bear inventory No. MC/K/S/18. Early 20th century. Comprised of 33 strips of paper glued together to form a fan. Signed l/r: Wojciech Koss. (damaged). Framed and matted. *N94.284.4. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

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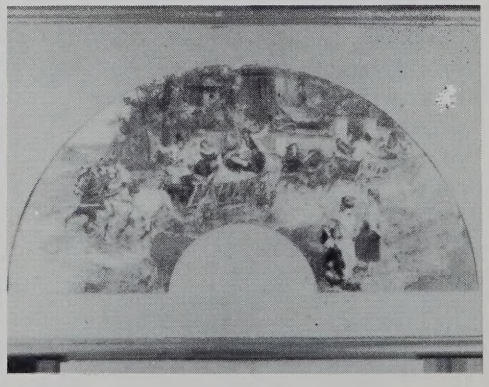

644

645 PISSARRO, Camille (1830-1903). *Winter Landscape*. Gouache on paper? 24.1 x 31.1 cm. Signed l/r with initials: C.P. View of the corner of a field lined by walls, with an opening towards a wooded area; trees partially denuded. In mauve and subdued lilacs, now more sepia in appearance. *N94.297.1. New York, NY. Sep. 2, '94.

*Polish, 19th Century*

646 KOSSAK, Juliusz Fortunat von (1824-99). *Equestrian Portrait of Tadeusz Kossak*, 1886. Watercolor on paper. 45.0 x 37.0 cm. Signed and dated l/l: 1886. May bear inventory No. MC/K/S/6. *N94.284.9. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

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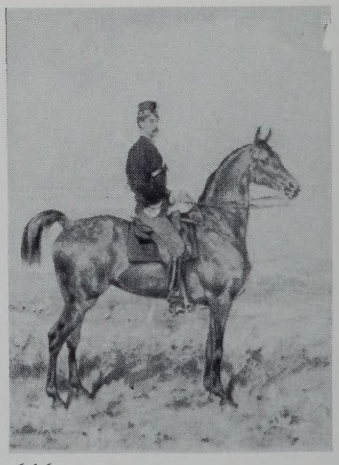
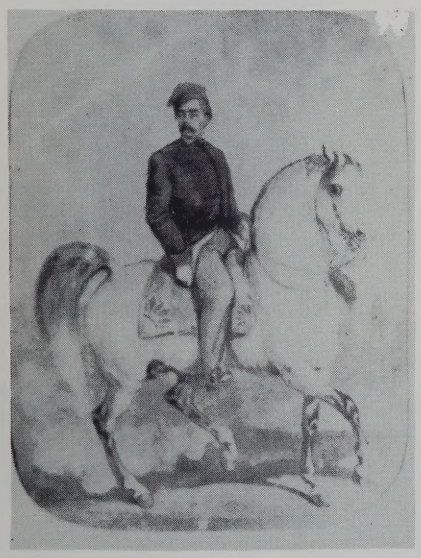


646

647 KOSSAK, Juliusz Fortunat von (1824-99). *Portrait of Wojciech Galczynski on a Sorrel Stallion*, 1855. Watercolor on paper. 49.0 x 32.0 cm. May bear inventory No. MC/K/S/1. Signed l/l. Dated 1855. Mounted under glass with a sheet of cardboard cut out with rounded corners. *N94.284.11. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

648 KOSSAK, Juliusz Fortunat von (1824-99). *Rodakowski's Uhlans*. Watercolor on paper. 35.0 x 44.0 cm. May bear inventory No. MC/K/S/3. Signed l/r: Juliusz Kossak. *N94.284.12. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993



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649 KOSSAK, Juliusz Fortunat von (1824-99). *Saddled Horse at a Manger*. Oil on canvas. 37.0 x 28.0 cm. May bear inventory No. MC/K/S/9. Inscribed on verso in Polish with the date "31.IV.1957" and the signature "Zofia Kossak-Szatkowska." Restored 1987. *N94.284.6. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

650 KOSSAK, Juliusz Fortunat von (1824-99). *Uhlan*, 1885. Watercolor on paper. 11.0 x 18.0 cm. Signed and dated l/r. May bear inventory No. MC/K/S/7. *N94.284.8. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

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651 KOSSAK, Juliusz Fortunat von (1824-99). *Wojciech Galczynski's Hunting Room*, 1855. Watercolor on paper. 24.0 x 33.0 cm. May bear the inventory No. MC/K/S/4. Inscribed in Polish l/r: Juliusz Zosi w roku 1855. *N94.284.10. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

652 KOSSAK, Juliusz Fortunat von (1824-99). *Wooden Church at Grochow*, 1855. Watercolor on paper. 14.0 x 18.0 cm. In a passe-partout (matte). May bear the inventory No. MC/K/S/9. Signed and dated l/r: Juliusz K 1855. With a label on the front in Polish and text on the verso with the date "30.III.1931". *N94.284.7. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

651

652

653 KOSSAK, Woiciech von (1857-1942). *Portrait of Anna Kossalkowa*, 1903. Oil on canvas. 47.0 x 37.0 cm. May bear the inventory No. MC/K/S/15. *N94.284.1. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

654 KURYATTO, Czeslaw. *Portrait of Tadeusz Kossak*. Oil on canvas. 54.0 x 42.0 cm. May bear inventory No. MC/K/S/24. Signed l/r. May be dated, possibly "1924". *N94.284.13. Bielsko Biala, Poland. Jun. 28, '93. Interpol Number : E-154/9-1993

*Polish, 20th Century*

655 KISLING, Moise (1891-1953). *Vase of Flowers*. Oil on canvas? 33.7 x 24.1 cm. Signed l/l: Kisling. A cylindrical blue vase filled with a colorful arrangement of brilliant yellow mimosa and red roses; shaded blue background, with heavy impasto. *N94.297.2. New York, NY. Sep. 2, '94.

653

654

**Photographs**

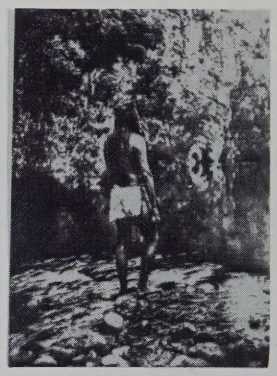
*American, 19th Century*

656 CURTIS, Edward S. (1868-1962). *The Apache*, 1903. Photograph. 39.4 x 29.2 cm. Dimensions are for image. Plate No. 7. Formerly in the University of San Diego collection; bears a "blind" raised stamp embossed on the cover of the paper. One of 91 photographs by Edward S. Curtis stolen, either formerly in the collection of the Bangor Public Library on tissue with a blue stamp on the mounting paper with the inscription: "Bangor Public Library" or the collection of the University of San Diego with a "blind" raised stamp embossed on the cover of the paper. *N94.278.5. Princeton, WI. May 26, '94.

657 CURTIS, Edward S. (1868-1962). *Apache Land*, 1903. Photograph. 29.2 x 39.4 cm. Dimensions are for image. Formerly in the University of San Diego collection and bears a "blind" raised stamp embossed on the cover of the paper. Plate No. 4. One of 91 photographs by Edward S. Curtis stolen. Some formerly in the collection of the Bangor Public Library on tissue with a blue stamp on the mounting paper with the inscription: "Bangor Public Library" or the Collection of the University of San Diego with a "blind" raised stamp embossed on the cover of the paper. *N94.278.2. Princeton, WI. May 26, '94.

655

658 CURTIS, Edward S. (1868-1962). *The Blanket Weaver - Navaho*, 1903. Photograph. 29.2 x 39.4 cm. Dimensions are for the image. Plate No. 34. Formerly in the collection of the University of San Diego; bears a "blind" raised stamp on the cover of the paper.One of 91 photographs By Edward S. Curtis stolen, some on tissue, either formerly from the collection of the University of San Diego with a "blind" raised stamp or formerly from the Bangor Public Library collection with a blue stamp on the mounting paper inscribed: Bangor Public Library. *N94.278.17. Princeton, WI. May 26, '94.



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657 *(detail)*

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659 CURTIS, Edward S. (1868-1962). *Girl and Jar - San Ildefonso*, 1903. Photograph. 39.4 x 29.2 cm. Dimensions are for the image. Plate No. 590. Formerly in the University of San Diego collection; bears a "blind" raised stamp embossed on the cover of the paper. One of 91 stolen photographs by Edward S. Curtis. Some formerly in the University of San Diego collection with an embossed stamp and others on tissue with a blue stamp on the mounting paper inscribed "Bangor Public Library." *N94.278.81. Princeton, WI. May 26, '94.

**Prints, Drawings**

*French, 19th Century*

660 MATISSE, Henri (1869-1954). *Two Women*. Pen and ink on paper. 50.8 x 38.0 cm. Signed l/r. *N94.277.3. Paris, France. Feb. 25, '94. Interpol Number : E-67/4-1994

659

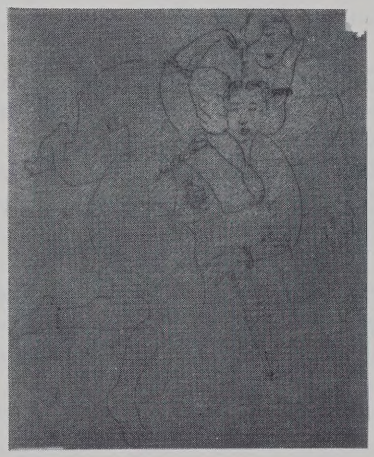
**Sculpture**

*Austrian, Century Unknown*

661 *St. Joseph and Child*. Linden wood. Ht. 80.0 cm. Not polychromed. N94.295.1. Klagenfurt, Austria. Feb. 15, '94. Interpol Number : GZII/13/507/1/9

*Portuguese, Century Unknown*

662 *Male Saint*. Polychromed wood. Ht. 60.0 cm. *N94.280.1. Ceira, Portugal. Nov. 23, '93. Interpol Number : E-41/3-1994



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662

**Glass**

*French, 19th Century*

663 GALLE, Emile (1846-1904). "Mushroom" vase, 1898. Glass. Diam. 10.9 Ht. 18.0 cm. Stolen from an exhibition at a museum in Rome, Italy. Entitled: "Mushrooms." Cased glass with orange, yellow and green shades of glass on a colorless ground with a fine layer of green tending towards black covering the whole; the engraved design of plants including clover and dandelions, various leaves, two kinds of mushrooms and a spider's web. The interior unpolished and treated with acid. Signed on the side: "Galle". May bear inventory No. P1970-190S1g Hentrich. *N94.285.1. Rome, Italy. Jan. 13, '93. Interpol Number : E-115/7-1993

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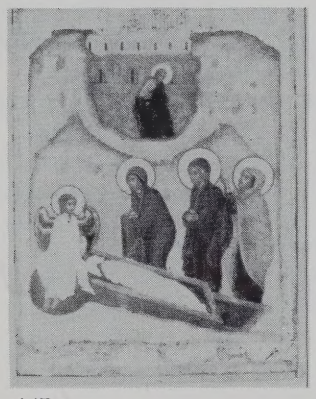

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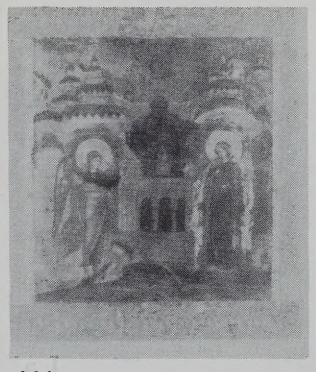

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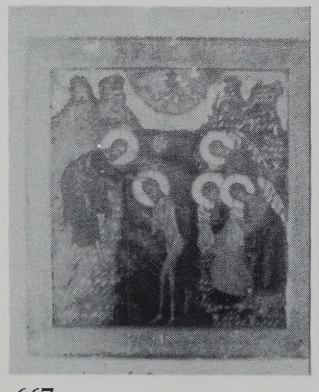


667

**Icons**

*Russian, 16th Century*

664 *Five Warrior Saints.* Tempera on panel? 31.5 x 24.5 cm. May bear inventory No. I-134-OMO. *N94.289.1. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

665 *Three Marys at the Tomb.* Tempera on panel? 66.0 x 48.5 cm. May bear inventory No. I-137-OMO. *N94.289.2. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

*Russian, 17th Century*

666 *The Annunciation.* Tempera on panel? 32.5 x 27.5 cm. May bear inventory No. I-109-OMO. *N94.289.13. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

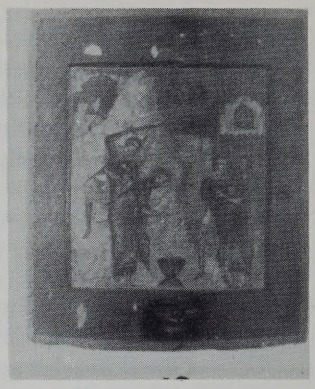
667 *The Baptism of Christ.* Tempera on panel? 53.5 x 47.0 cm. May bear inventory No. I-94-OMO. *N94.289.10. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

668 *The Beheading of St. John the Baptist.* Tempera on panel? 32.0 x 36.0 cm. May bear inventory No. I-145-OMO. *N94.289.12. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

669 *Mandilion.* Tempera on panel? 54.2 x 47.0 cm. May bear inventory No. I-124-OMO. The face of Jesus Christ on the veil of St. Veronica. *N94.289.14. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

670 *The Nativity.* Tempera on panel? 32.2 x 28.0 cm. May bear inventory No. I-102-OMO. The birth of Christ. *N94.289.8. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

671 *St. George and the Dragon.* Tempera on panel? 41.0 x 34.0 cm. *N94.289.11. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994



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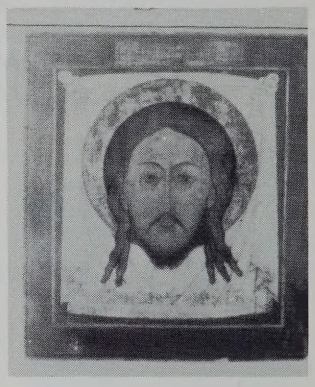

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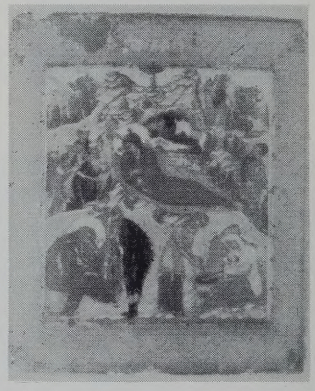

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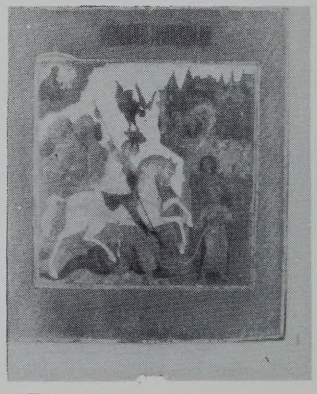

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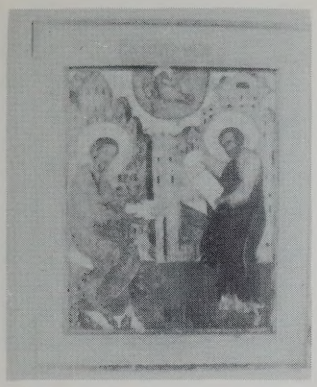

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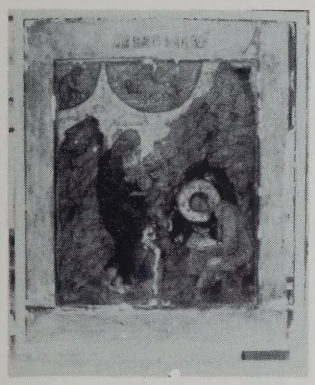

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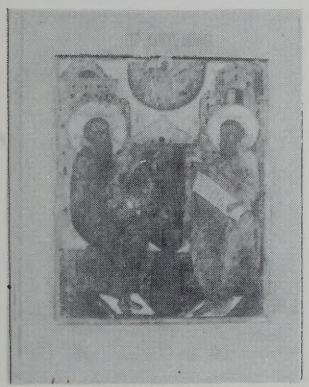

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672 *St. John and a Male Saint.* Tempera on panel? 48.0 x 38.5 cm. May bear inventory No. I-131-OMO. *N94.289.6. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

673 *St. Luke and a Male Saint.* Tempera on panel? 48.0 x 39.2 cm. May bear inventory No. I-225-OMO. *N94.289.4. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

674 *St. Mark and a Male Saint.* Tempera on panel? 49.0 x 39.0 cm. May bear the invetory No. I-221-OMO. *N94.289.5. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

675 *St. Matthew and a Male Saint.* Tempera on panel? 38.0 x 38.5 cm. May bear inventory No. I-129-OMO. *N94.289.7. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

676 *St. Michael the Archangel.* Tempera on panel? 29.0 x 22.0 cm. May bear inventory No. I-133-OMO. In a worked metal frame. *N94.289.9. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

677 *Virgin Mary and Child.* Tempera on panel?. 35.3 x 30.0 cm. May bear inventory No. I-115-OMO. *N94.289.20. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

678 *Virgin and Child.* Tempera on panel? 33.3 x 23.2 cm. May bear inventory No. D-724-OMO. *N94.289.3. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

679 *Virgin and Child.* Tempera on panel? 31.0 x 24.5 cm. May bear inventory No. I-104-OMO. *N94.289.16. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

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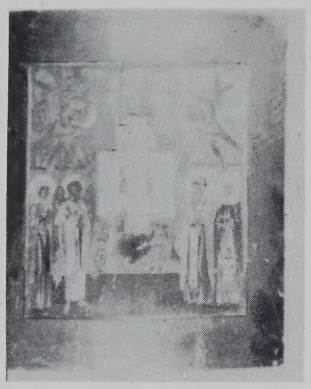

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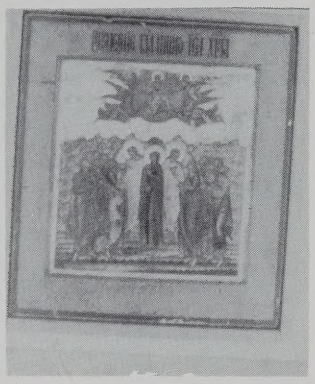

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*Russian, 18th Century*

680 *Adoration of Christ*. Tempera on panel? 54.0 x 43.5 cm. May bear inventory No. I-29-OMO. *N94.289.15. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

681*The Ascension*. Tempera on panel? 35.0 x 31.0 cm. May bear inventory No. E-144-OMO. *N94.289.25. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

682 *Birth of the Virgin Mary*. Tempera on panel? 35.0 x 32.3 cm. May bear inventory No.I-92-OMO. *N94.289.23. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

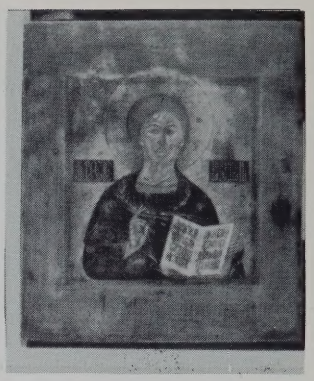
683 *Birth of the Virgin*. Tempera on panel? 47.0 x 36.0 cm. May bear inventory No. E-128-OMO. *N94.289.24. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

684 *Christ Pantocrator*. Tempera on panel? 37.0 x 31.8 cm. May bear inventory No. I-80-OMO. *N94.289.18. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

685 *Scenes from the Life of St. Nicholas*. Tempera on panel? 53.0 x 42.0 cm. May bear inventory No. I-186-OMO. Eight small panels depicting scenes from the life of St. Nicholas. The central portion in the photograph is masked. *N94.289.27. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

686 *St. Alexis and St. Wasjan*. Tempera on panel? May bear inventory No. I-55-OMO. *N94.289.26. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

687 *St. John the Baptist, St. Phillip and St. Peter*. Tempera on panel? May bear inventory No. I-36-OMO. *N94.289.28. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994



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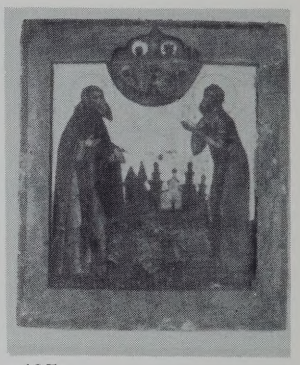

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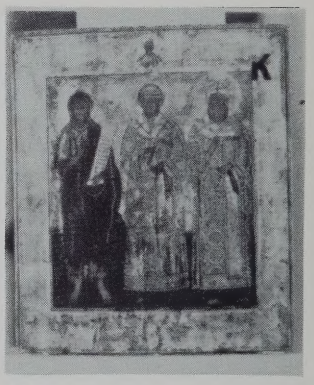

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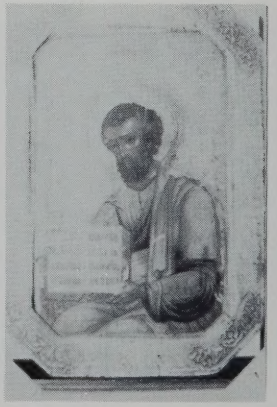

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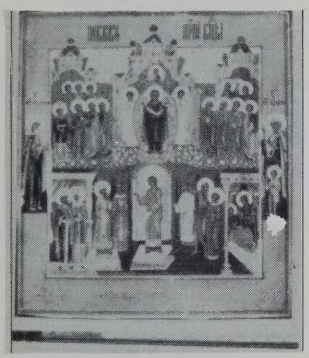

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688 *St. Matthew.* Tempera on panel? 36.7 x 25.3 cm. May bear inventory No. I-89-OMO. *N94.289.29. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

689 *St. Nikita Fighting the Devil.* Tempera on panel? 31.3 x 27.0 cm. May bear inventory No. I-117-OMO. *N94.289.19. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

690 *Virgin Mary.* Tempera on panel. 35.6 x 30.6 cm. May bear inventory No. I-179-OMO. *N94.289.21. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

691 *Virgin and Child.* Tempera on panel. 31.0 x 26.0 cm. May bear inventory No. I-208-OMO. *N94.289.17. Olsztyn, Poland. Dec. 1, '90. Interpol Number : E-35/3-1994

692 *Virgin and Child.* Tempera on panel? May bear inventory No. I-103-OMO. *N94.289.22. Olsztyn, Poland. Dec. 1, '90. Interpol Number: E-35/3-1994

**Liturgical Objects**

*German, 14th Century*

693 Chalice, 1357. Silver gilt and enamel. Ht. 17.0 cm. With a central knop with six round enamelled knobs with the name "JHESUS" in capital letters above a hexagonal base engraved with two crosses flanking an enamel escutcheon bearing two silver eagle's claws on a red ground, the seal of Gotmar von der Molen, 1357. *N94.282.2. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

694 Chalice. Silver gilt and enamel. Ht. 16.0 cm. With a central knop with enamelled knobs inscribed "ihesus" in lower-case letters. Engraved with the inscriptions on the base: "Ludke hescher unde" and "vride husfruven biddet". *N94.282.7. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

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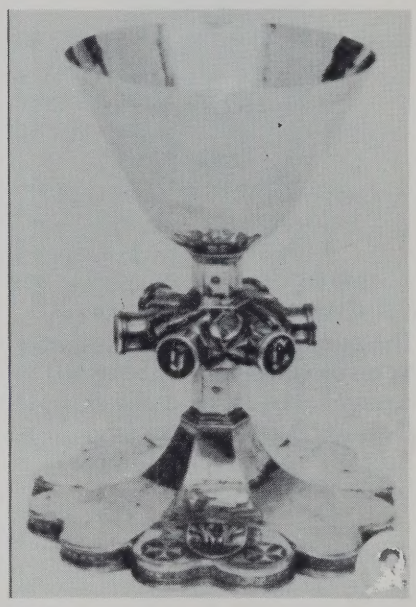

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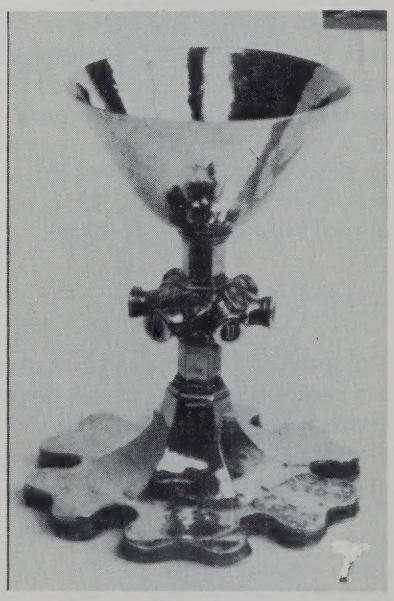

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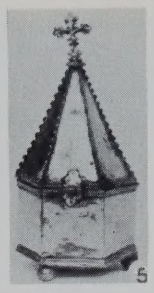

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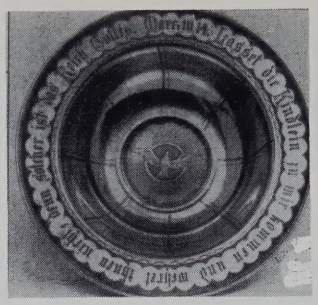
695 Gilded copper. Ht. 19.9 cm. The pyramidal cover surmounted by an ornate crucifix, above a hexagonal body, on ball feet. *N94.282.5. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

*German, 15th Century*

696 Chalice, circa 1400. Silver gilt, silver and enamel. Ht. 18.7 cm. With a shaped knop with six knobs, each enamelled and the name "maria" in lower case letters and a small silver escutcheon of the Nacke family with a diagonal red line, a circular base below engraved with a cross. *N94.282.1. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

*German, 19th Century*

697 Baptismal font. Silver? Circular form centering a wingspread dove, the rim with a scalloped design inscribed: "Lasset die kindlein zu mir kommen und wehret ihnen nicht, denn solcher ist das Reich Gottes, Marr. 10.14." *N94.282.11. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994



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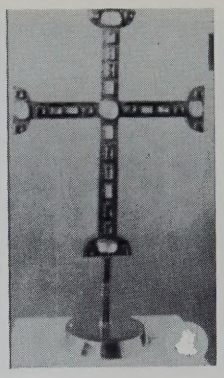
698 Pyx, 1872. Silver and gilt. Of circular form, the lid decorated with a band of engraved interlaced acanthus leaves, surmounted by a knop in the form of the Pascal lamb, inscribed: "Geschenk der Konfirmanden 1872-74", the circular body decorated with a band of engraved anthemions above a domed base with a band of rope design. *N94.282.6. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

*German, 20th Century*

699 Cross, 1962. Brass, rock crystal, citrines,smoked quarts, emeralds, and pink quartz.. 65.0 x 38.0 cm. Of the usual form, set with 5 rock crystal cabochons, 4 citrines, 7 smoked quartzes, 6 square four-faceted emeralds, 5 pink quartzes, and 4 square rock crystals, on a round base. Inscribed: "St Maria zur Wiese Soest im Jahre des Herrn 1962". *N94.282.4. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994



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*German, Century Unknown*

700 Chalice. Silver gilt. Ht. 20.2 cm. *N94.282.3. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

701Chalice. Silver-gilt and enamel. Ht. 14.9 cm. *N94.282.8. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

# Antiquities

702 Chalice. Silver gilt. Ht. 18.6 cm. The flaring bowl above an octagonal stem with a central knop with knobs decorated with the head of Christ and the initials "J.H.E.", a woman's head and the initials "S.V.S." a scalloped octagonal base below engraved with a Maltese cross within a circle and a banner inscribed: "Johan Locke pro his oretur." *N94.282.9. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

702

703 Chalice. Silver gilt. Ht. 15.3 cm. The flaring bowl above a circular striped stem centering a knop with raised diamond-shapes with the name "JHESUS" in a capital letters, above a circular base. *N94.282.10. Soest, Germany. Apr. 28, '93. Interpol Number : E-4/1-1994

703

**Miscellaneous Articles**

*Roman, Century Unknown*

704 Pipe. Lead. 8.1 x 31.1 cm. A length of oval lead pipe inscribed: C.MARCIVS.FORTVNA. *N94.281.1. Ostia, Italy. Jan. 30, '94.

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**Sculpture**

*Roman, Century Unknown*

705 Standing Woman. Marble. Ht. 84.0 cm. Head, both hands and the end of the left foot are missing. *N94.292.1. Izmir, Turkey. Feb. 28, '94. Interpol Number : E-56/4-1994

**Ceramics, Pottery, Porcelain**

*Attic, 6th Century, BC*

706 Amphora. Terracotta. Diam. 6.7 Ht. 23.3 cm. *N94.279.33. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

707 Amphora. Terracotta. Diam. 3.6 Ht. 12.9 cm. *N94.279.34. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

708 Amphora. Terracotta. Diam. 2.8 Ht. 11.3 cm. *N94.279.35. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

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709 Hydria. Terracotta. Diam. 10.0 Ht. 25.0 cm. *N94.279.32. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

710 Lekanis. Terracotta. Diam. 14.8 Ht. 4.5 cm. *N94.279.40. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

711 Lekythos. Terracotta. Diam. 6.2 Ht. 16.6 cm. *N94.279.28. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

712 Olpe oinochoe. Terracotta. Diam. 3.2 Ht. 10.7 cm. *N94.279.36. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

713 Olpe oinochoe. Terracotta. Diam. 3.9 Ht. 12.6 cm. *N94.279.37. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

714 Siana cup. Terracotta. Diam. 10.0 Ht. 7.6 cm. *N94.279.31. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

*Corinthian, 4th Century, BC*

715 Skyphos. Terracotta. *N94.279.9. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

*Corinthian, 6th Century, BC*

716 Bowl. Terracotta. Diam. 9.5 Ht. 4.2 cm. *N94.279.27. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

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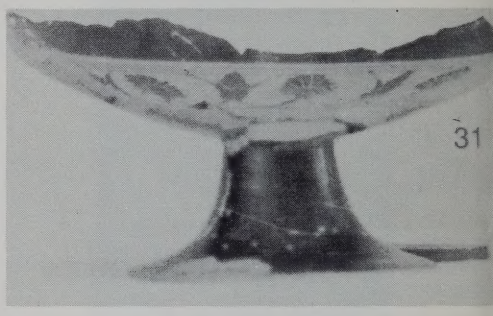

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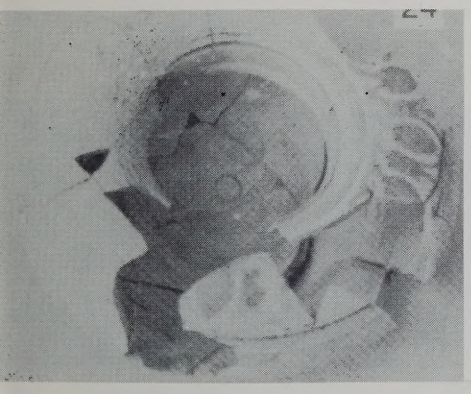

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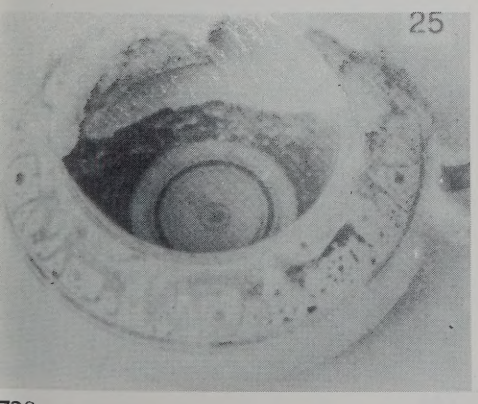


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717 Cathan. Terracotta. Diam. 8.5 Ht. 6.3 cm. *N94.279.22. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

718 Cathan. Terracotta. Diam. 8.7 Ht. 3.0 cm. *N94.279.23. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

719 Cathan. Terracotta. Diam. 13.7 Ht. 7.7 cm. *N94.279.24. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

720 Cathan. Terracotta. Diam. 10.2 Ht. 6.3 cm. *N94.279.25. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

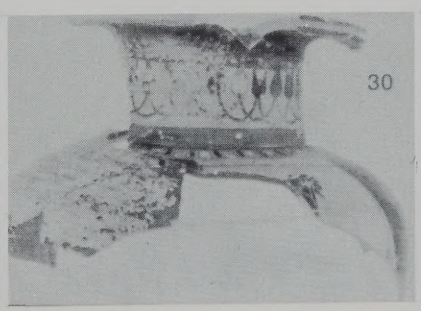
721 Hydria. Terracotta. Diam. 21.0 cm. *N94.279.30. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

722 Lekanis. Terracotta. Diam. 14.8 Ht. 4.5 cm. *N94.279.39. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

723 Loronus. Terracotta. Diam. 11.9 Ht. 3.3 cm. *N94.279.26. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

724 Siana cup. Terracotta. *N94.279.29. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

725 Skyphos, circa 550 . Terracotta. Diam. 17.1 Ht. 12.5 cm. *N94.279.1. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

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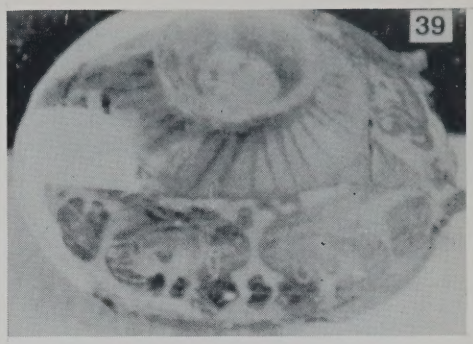


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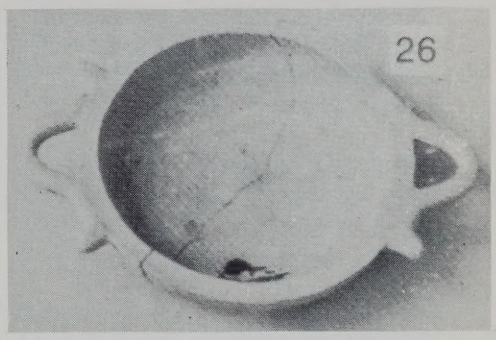


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726 Skyphos, circa 550 . Terracotta. Diam. 16.1 Ht. 11.0 cm. *N94.279.2. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

727 Skyphos, circa 550 . Terracotta. Diam. 18.5 Ht. 12.5 cm. *N94.279.3. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

728 Skyphos. Terracotta. Diam. 17.0 Ht. 12.5 cm. *N94.279.4. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

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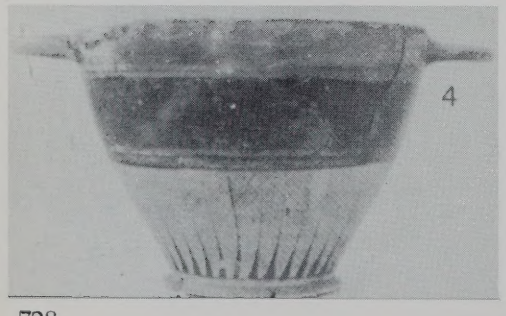

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729 Skyphos, circa 565 . Terracotta. Diam. 9.4 Ht. 6.9 cm. *N94.279.5. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

730 Skyphos. Terracotta. Diam. 5.0 Ht. 3.0 cm. *N94.279.6. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

731 Skyphos. Terracotta. Diam. 6.9 Ht. 4.7 cm. *N94.279.7. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

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732 Skyphos. Terracotta. Diam. 6.9H t. 4.7 cm. *N94.279.8. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

733 Skyphos. Terracotta. Diam. 5.3 Ht. 3.1 cm. *N94.279.10. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

734 Skyphos, circa 565 . Terracotta. Diam. 5.9 Ht. 4.4 cm. *N94.279.11. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

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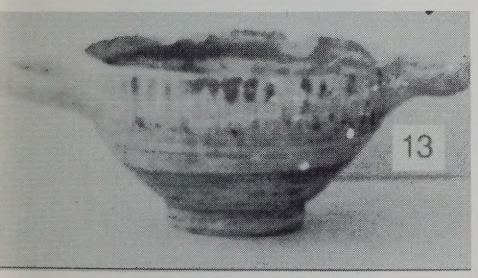
735 Skyphos. Terracotta. Diam. 5.5 Ht. 3.0 cm. *N94.279.12. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

736 Skyphos. Terracotta. Diam. 5.3 Ht. 3.2 cm. *N94.279.13. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

737 Skyphos. Terracotta. Diam. 6.5 Ht. 4.5 cm. *N94.279.14. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

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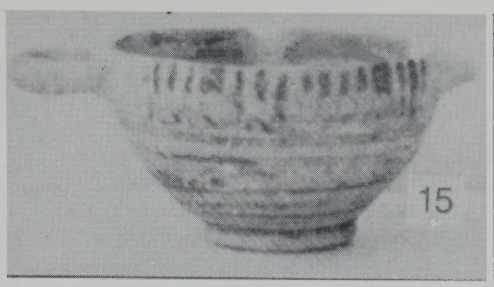
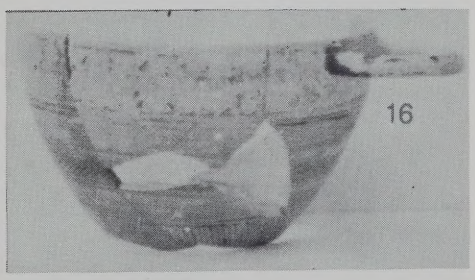



738

738 *Skyphos*. Terracotta. Diam. 5.2 Ht. 3.0 cm. *N94.279.15. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

739 Skyphos. Terracotta. Diam. 12.5 Ht. 7.0 cm. *N94.279.16. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

740 Skyphos. Terracotta. Diam. 9.4 Ht. 6.6 cm. *N94.279.17. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

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741 Skyphos. Terracotta. Diam. 9.8 Ht. 6.5 cm. *N94.279.18. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

742 Skyphos. Terracotta. Diam. 9.3 Ht. 6.5 cm. *N94.279.19 . Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

743 Skyphos. Terracotta. Diam. 8.3 Ht. 6.6 cm. *N94.279.20. Benghazi, Libya. Jan. 4, '91. Interpol Number: E-27/2-1994

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744 Skyphos. Terracotta. Diam. 10.0 Ht. 6.7 cm. *N94.279.21. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

745 Skyphos. Terracotta. Diam. 9.9t. 5.0 cm. *N94.279.38. Benghazi, Libya. Jan. 4, '91. Interpol Number : E-27/2-1994

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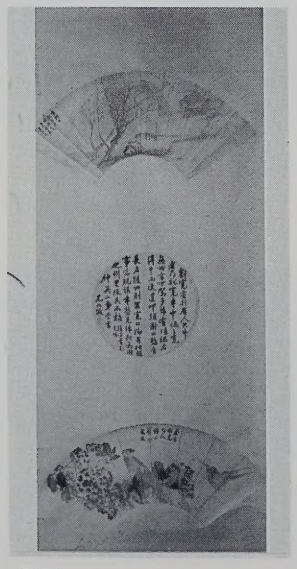
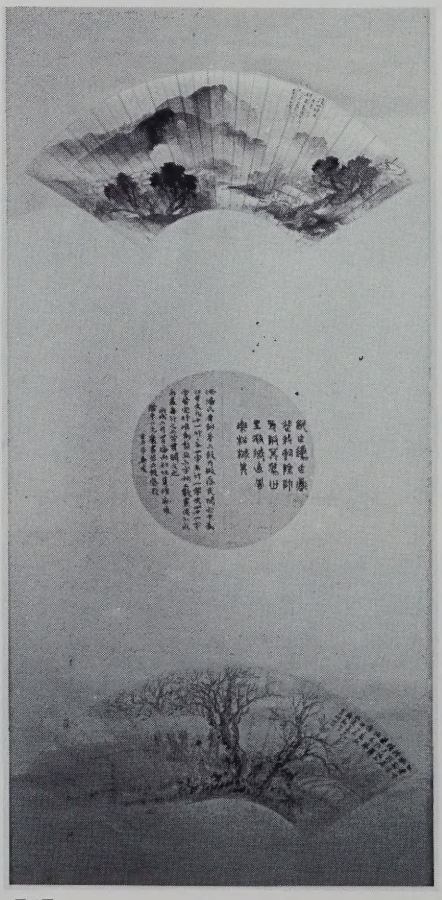


746

**Paintings, Pastels, Mixed Media Works, Watercolors**

*Chinese, 19th Century*

746 WU, Chong-Xie. *Fans and Roundel*. Watercolor and ink on paper. Approx. 121.9 x 30.5 cm. Late 19th century. Signed and with traditional red seals of the artist. A scroll with two fans and a central circular inset, the upper fan depicting a landscape with a willow and a bridge with Chinese calligraphy in the upper left; the lower fan depicting two birds amidst foliage with Chinese calligraphy at center top and the roundel inscribed with several rows of Chinese calligraphy. *N94.298.6. Shanghai, China. Oct. 1, '93.



747

747 WU, Chong-Xie. *Two Fans and Calligraphy*. Watercolor and ink on paper. Approx. 121.9 x 30.5 cm. Signed and with traditional red artist's seals or chops. Scroll with two fans and a central roundel, the upper fan depicting a landscape with a mountain in center background and a house In lower right, Chinese calligraphy in upper right; the lower fan depicting a landscape with a flowering tree with a man and a donkey standing beneath it, with Chinese calligraphy in upper right; the central circular inset with two distinct sets of Chinese calligraphy. *N94.298.7. Shanghai, China. Oct. 1, '93.

*Chinese, 20th Century*

748 CHANG, Ta-Chien (1899-1983). *Flower Branch*, circa 1920. Watercolor and ink on paper. Approx. 121.9 x 30.5 cm. Signed and with the traditional red seals or chops of the artist. Scroll mounted on brocade. Inscribed in Chinese calligraphy in upper right. A branch with two large yellow flowers. *N94.298.5. Shanghai, China. Oct. 1, '93.

748

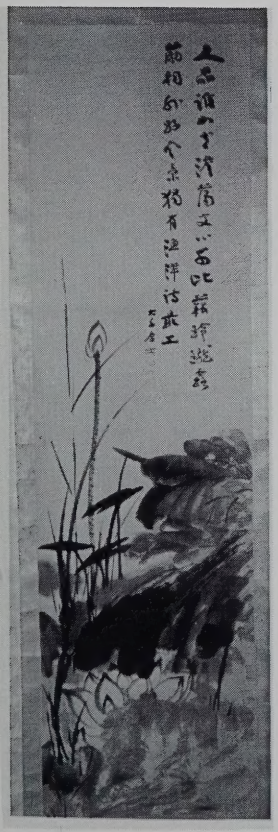
749 CHANG, Ta-Chien (1899-1983). *Lotus Flower*, circa 1920. Watercolor and ink on paper. Approx. 121.9 x 30.5 cm. Signed and with the traditional red seals or chops. Inscribed in Chinese calligraphy in upper right. A scroll mounted on brocade. A lotus surrounded by green foliage. *N94.298.3. Shanghai, China. Oct. 1, '93.

750 CHANG, Ta-Chien (1899-1983). *Orchids and Rock*, circa 1920. Watercolor and ink on paper. Approx. 121.9 x 30.5 cm. Signed and with the traditional red artist's seals or chops. Scroll mounted on brocade. Inscribed in Chinese calligraphy in upper right. A stylized rock at left with a branch of bamboo and a flowering orchid plant with two groups of flowers. *N94.298.4. Shanghai, China. Oct. 1, '93.

750

751 CHANG, Ta-Chien (1899-1983). *Pink Blossoms*, circa 1920. Watercolor on paper. 121.9 x 30.5 cm. Signed and with traditional red seals of the artist. Inscribed in Chinese calligraphy in upper left. A scroll depicting a flowering branch of plum blossoms. Mounted on a brocade backing. *N94.298.2. Shanghai, China. Oct. 1, '93.

752 CHANG, Ta-Chien (1899-1983). *Self-Portrait in Ancient Chinese Costume*, circa 1920. Watercolor and ink on paper. 91.4 x 60.9 cm. Signed with traditional red seals or chops of the artist. Inscribed in Chinese calligraphy in upper left. A Chinese bearded man standing among flowers, including a a hollyhock, wearing a black hat or cap and a light red robe with a belt. *N94.298.1. Shanghai, China. Oct. 1, '93.



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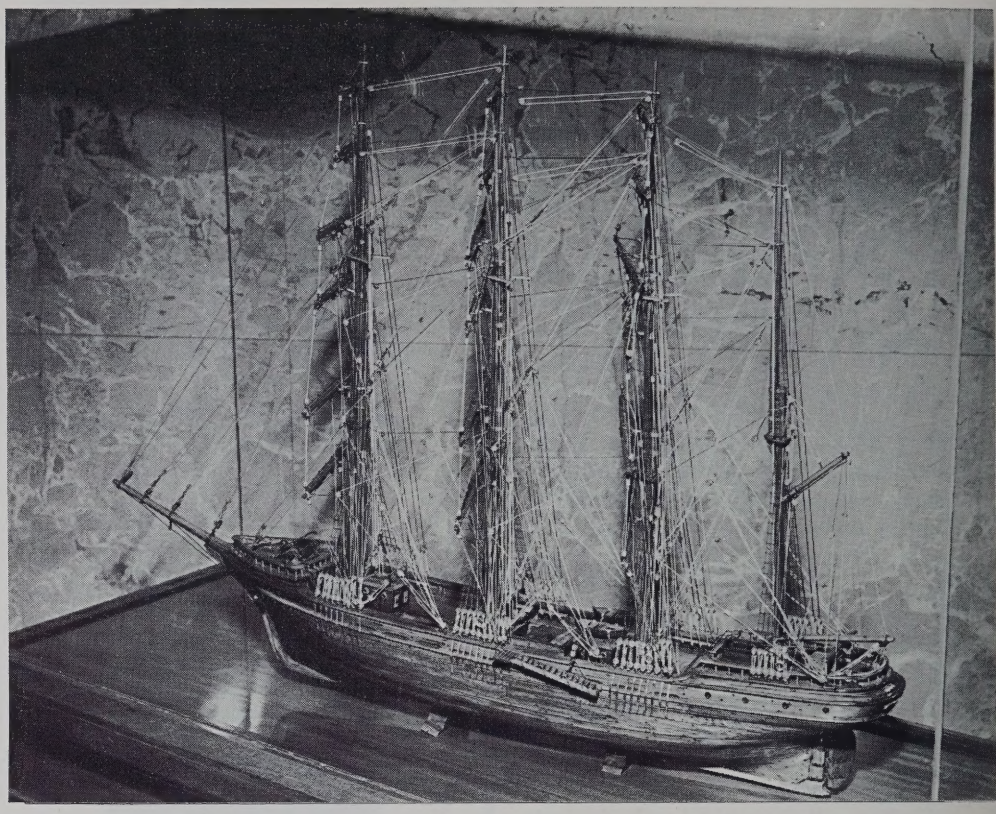
# Miscellaneous

**Models**

*American, 19th Century*

753 Ship "Flora De Dora", circa 1870. Wood and brass. 71.1 x 91.4 x 12.7 cm. Model of a rigged four masted barque of Portugese design of plank-on-frame construction with a natural finish hull and brass fittings. Not to exact scale. May bear the the accession No. C36. *N94.299.1. Toronto, Canada. Aug. 10, '94.



753

# Stolen Art Index


Alfons, W. 627-28
American
  Models 753
  Paintings, Pastels, Mixed Media Works, Watercolors 622-26
  Photographs 656-59
Attic
  Ceramics, Pottery, Porcelain 706-14
Austrian
  Paintings, Pastels, Mixed Media Works, Watercolors 627-29
  Sculpture 661

Belgian
  Paintings, Pastels, Mixed Media Works, Watercolors 630-36

Chang, T. 748-52
Chinese
  Paintings, Pastels, Mixed Media Works, Watercolors 746-52
Corinthian
  Ceramics, Pottery, Porcelain 715-45
Croatian
  Paintings, Pastels, Mixed Media Works, Watercolors 637-38
Curtis, E. S. 656-59

English
  Paintings, Pastels, Mixed Media Works, Watercolors 639

Frank, L. 630-31
French
  Glass 663
  Paintings, Pastels, Mixed Media Works, Watercolors 640-45
  Prints, Drawings 660
French, J. 622-24

Galle, E. 663
Generalic, M. 637
German
  Liturgical Objects 693-703

Hagemans, M. 632

Kisling, M. 655
Kossak, J. F. von 646-52
Kossak, W. von 641-44, 653
Kovacic, M. 638
Kuryatto, C. 654

Longval, G. 625

Matisse, H. 660
Maze, P. L. 626
Mignard, P. Attr. to 640

Pissarro, C. 645
Polish
  Paintings, Pastels, Mixed Media Works, Watercolors 646-55
Portuguese
  Sculpture 662

Roman
  Miscellaneous Articles 704
  Sculpture 705
Russian
  Icons 664-92

Saverijs, A. 635-36
Schiele, E. 629
Turner, J. M. W. 639

Verstraeten, E. 633-34

Wu, C. 746-47